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## Urban Naturalisation

Kalsom Mohamad, Wan Srihani Wan Mohamed, Wan Sofia Wan Ishak & NikAriff Azmee

For their final semester in the Third Year, students are required to design building within an urban context. They started by creating an object in an urban setting and culminated with designing an office complex in the heart Kuala Lumpur.

### ANTI-OBJECT

'...an object is a form of material existence distinct from its immediate environment.'

Kengo Kuma

An architecture as an object is not necessarily bad but tends to compromise the possibilities of what it can do with its existence. Applying anti-object in architecture attempts to look at architecture not only by its physical forms but also the experiences and emotions that the architecture creates and evokes. Another way of looking at it is that, it is a narration of an architecture to its environment and users. This project requires students to design creative conceptual application through perceptual and experiential development and not merely from arbitrary forms or symbols. It is based on four conceptual functions: ACCRETION, BUOYANT, CAPRICE and DYSTROPHY. They are to apply a designated conceptual function architecturally unto a given site within an urban setting to resolve and develop the conceptual function with only the criteria of perception and experience.

### INHABITING THE URBAN LUNGS - Green Building Centre @ Jalan Tun Ismail, KL

The Green Building Movement is becoming an immediate issue in the modern world and there are needs to spread the awareness among professionals, in governmental or public sectors. The emphasis on sustainability, energy efficiency and environmental friendly buildings have liberated new ideas and technologies on ways for our built-environment to sustain the natural resources but still continue to be developed for future use. The vision for the Green Building Centre is to generate interest, knowledge and participation. It has to be designed with innovative ideas that offer new experiences not only to its visitors but more importantly to those working there. Making the centre as the urban lung students are required to find a new definition to inhabit it for the various functions with the office working space as the main focus.

The Green Building Center is a one-stop source of "green" information, products, resources and expert support to help members in the building industry and the public to create a healthy, environment-friendly, energy efficient and sustainable building through education and examples. Therefore, a good working environment is proposed to explore such design that is environmentally sensitive by maximising passive design strategies (optimise natural lighting with consideration on minimum heat gain and glare) as well as recycling of materials. There is also the need to address the requirements of barrier free building design.



# Jury Review

Jasmeet Sidhu

## Buoyant Alive

The project is to design a 'buoyant' space in an urban context. The use of the ring-like structures or 'rubber-bands' creates a space seemingly enclosed yet very much open.

The location of these rings at different levels and allowing viewing of different angles make them multi-functional as supports, benches and simply fun playthings. The pool further enhances the 'buoyancy' factor and makes the whole creation fun for city families to experience. Every neighbourhood should have a fun centre such as this!

## Breathing Layers

The design attempts to create a 'breathing' 'green' office building on the periphery of Kuala Lumpur's urban 'jungle'. It is located next to Padang Merbuk (a recreational sports ground), a century old Sikh Gurdwara (Temple) and a secondary forest. It masks the hustle and bustle of the city next door and the regular clanging of the trains passing nearby. The structure resembles the dense foliage separating it from the city proper. The facade of the building, with its many facets, similarly attempts to mask the noise from busy Jalan Parlimen. The woven-like bands of skin will undoubtedly create solids and voids, pockets and openings to let the building breathe and function without extensive use of mechanical aids. A myriad of columns resemble bamboos growing densely in a forest, yet the open ground floor provides visual continuity from the sports ground. The building, thus, 'floats' lightly over its base and is a testament to a living and breathing green building.

## Nexus

This is another attempt to create an urban lung by having an office building that responds emphatically to the tropical city-edge site. Using a simple, straightforward and regular grid-like structure, the design attempts, in an almost deconstructive manner, to break the monotony of the facade by an interplay of solids and voids and otherwise blank planar surfaces to portray messages to those outside. This scheme also retains the sports ground underneath the building by using cantilevered floors above it.

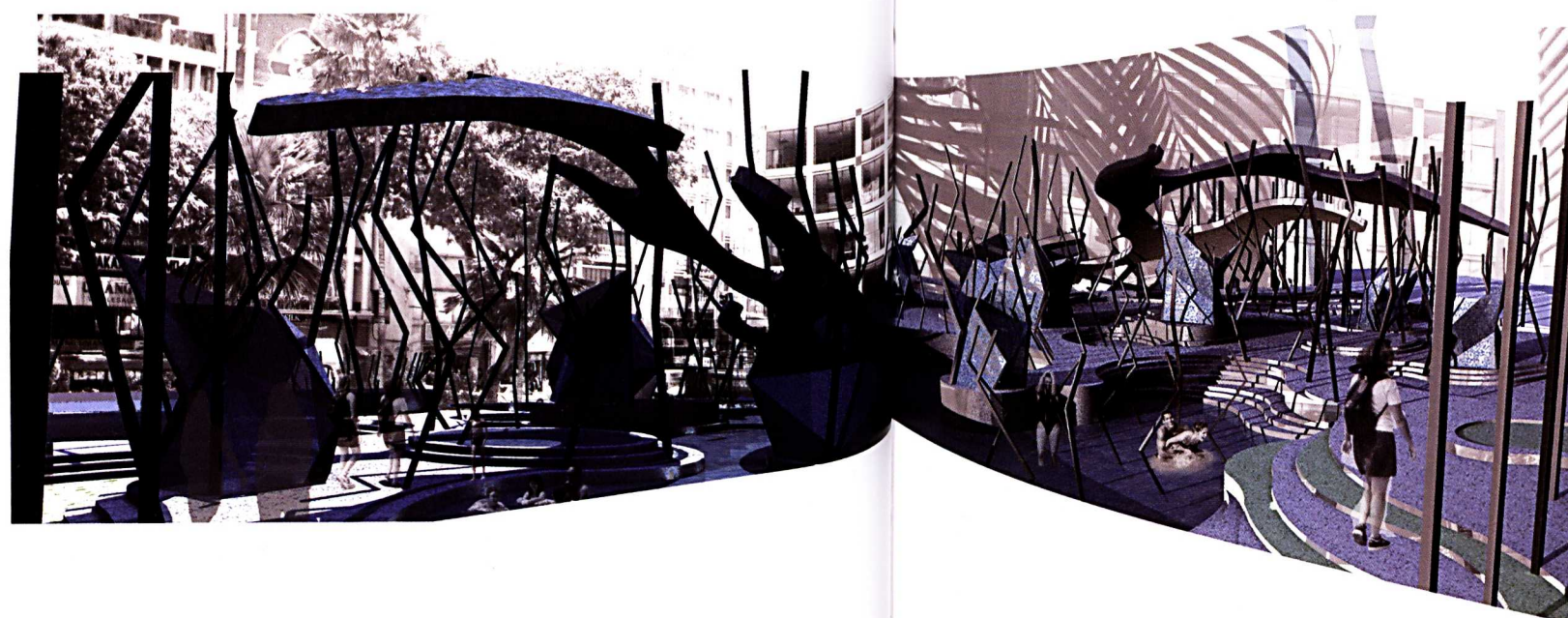
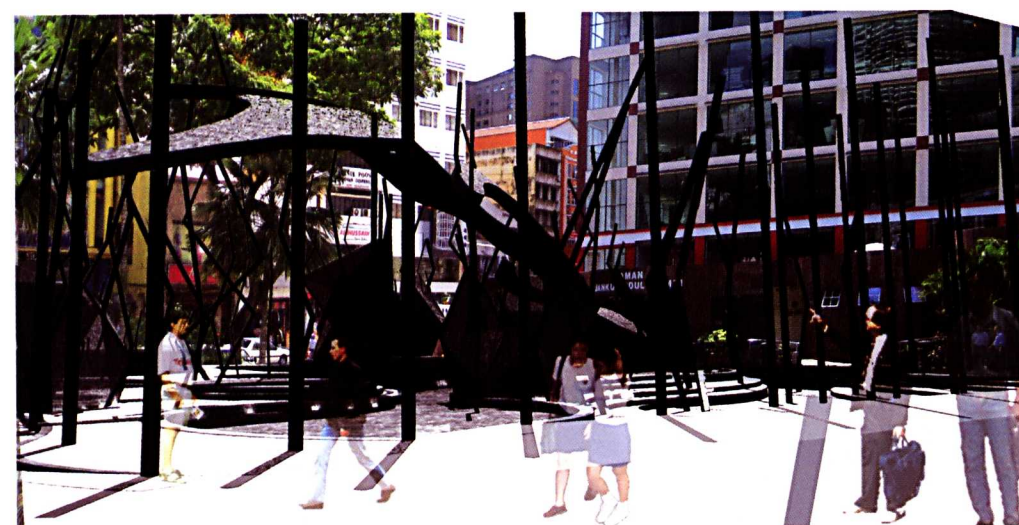
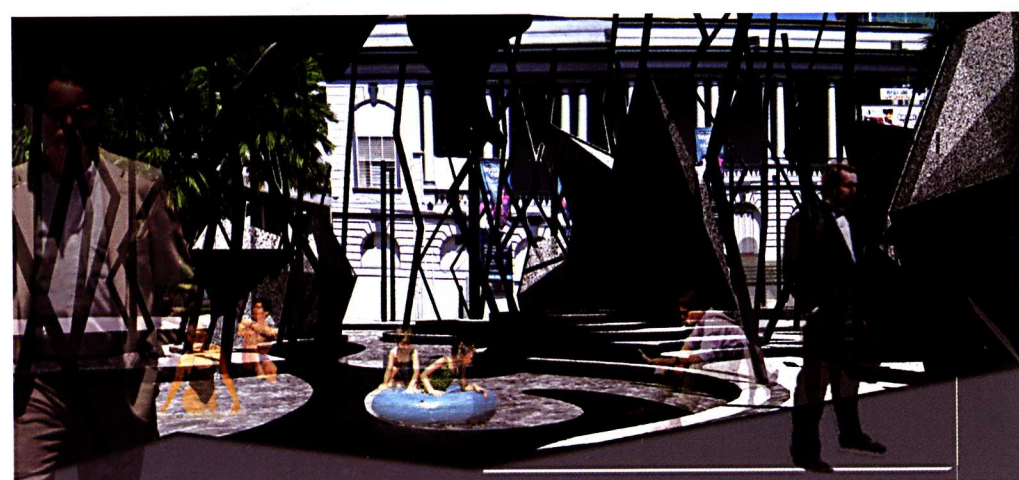


# Dystrophical Deconstructivism

Nik Ariff Azmee

The artefact is about the transformation of an urban space which dictates a conceptual precept titled dystrophy.

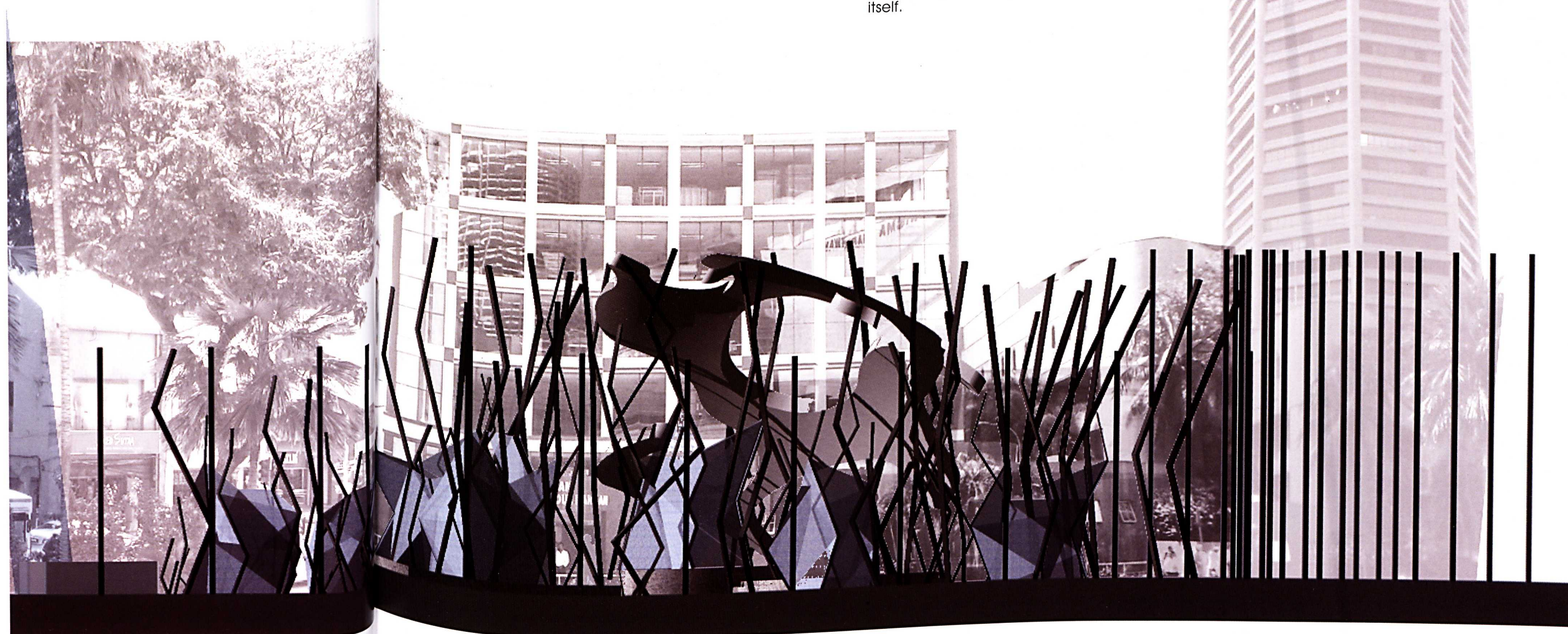
Lee Ling Ling develops this conceptual precept in the creation of spatial qualities without having to rely on spaces that have been predefined by objects such as buildings. The artefact displays a more organic spatial development in this quest as an alternative to the generation of spaces from the more algorithmic design procedures. With this approach, Lee Ling Ling has developed spaces that respond directly to the surrounding environment without the intermediate building envelope.



■ Lee Ling Ling

The space generating dystrophy of the artefact is not only confined to spatial qualities but is also applied to the spatial organisation. This has created a fine line between chaos seeking order and order that had undergone dystrophy but allowed to result in chaos. Regardless of this conflict, the spatial organisation is just as organic and is much more immediate in its response to the surroundings.

The dystrophy of the artefact has also created unpredictable textural counterpoints to the existing texture of the surrounding built-environment. These resulted in exciting frame forms of vistas to the surroundings. Furthermore, its organic layout breaks the formality of the urban order within which it nestles. The artefact has therefore imposed dystrophy onto the urban scape as much as it has unto itself.



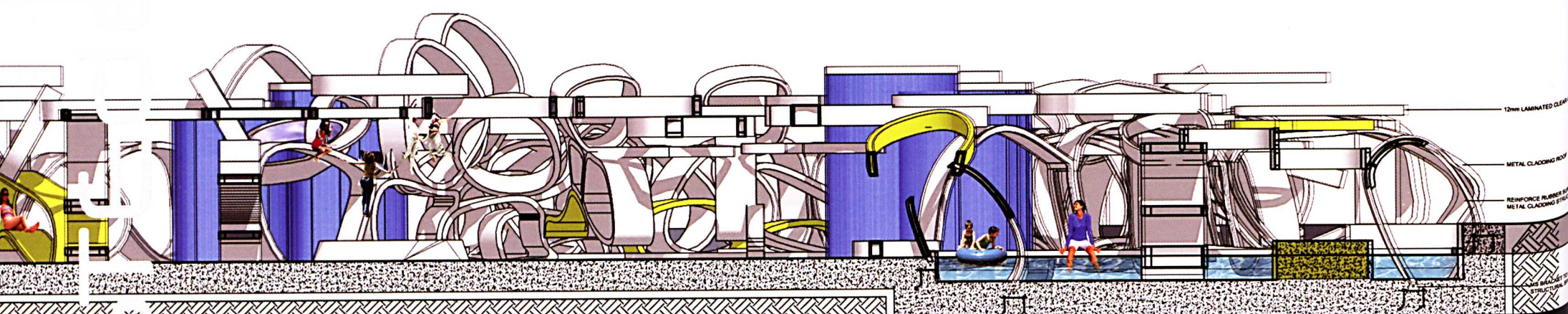


# Buoyant Alive

Nik Ariff Azmee & Meor Mohammad Fared

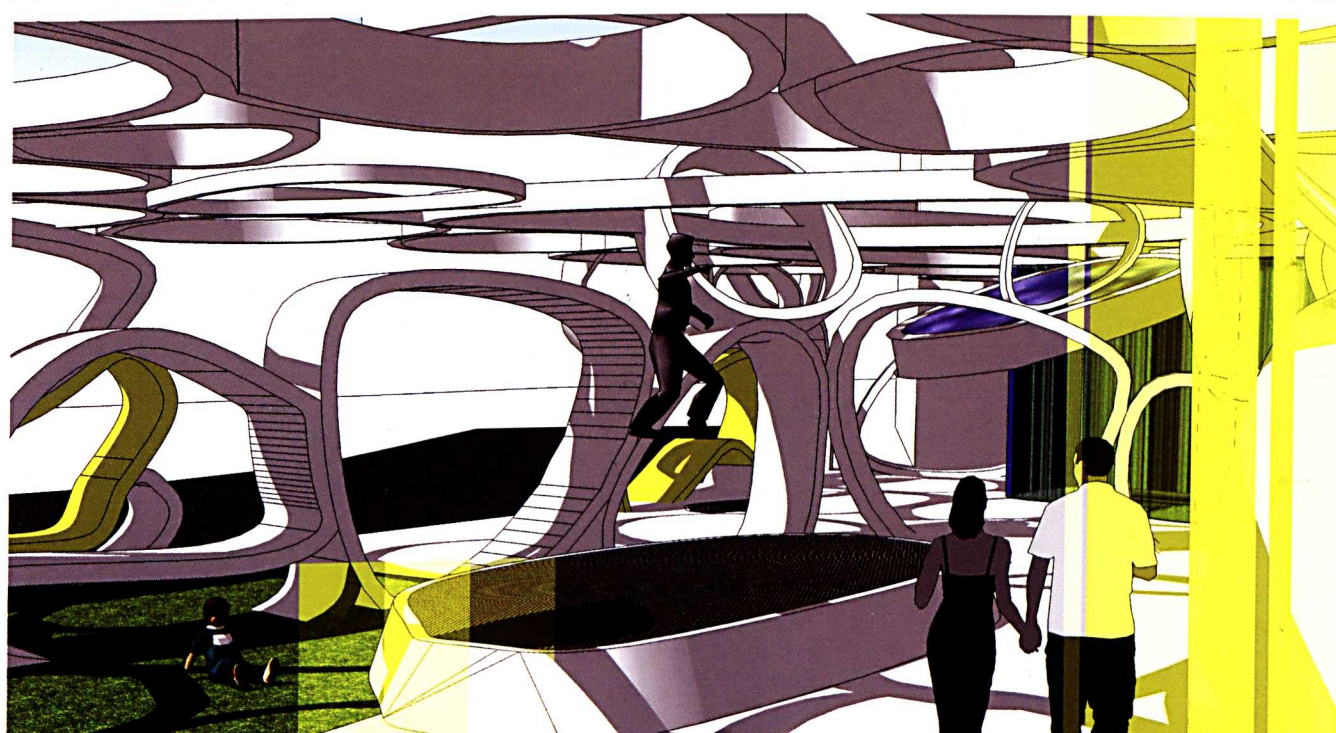
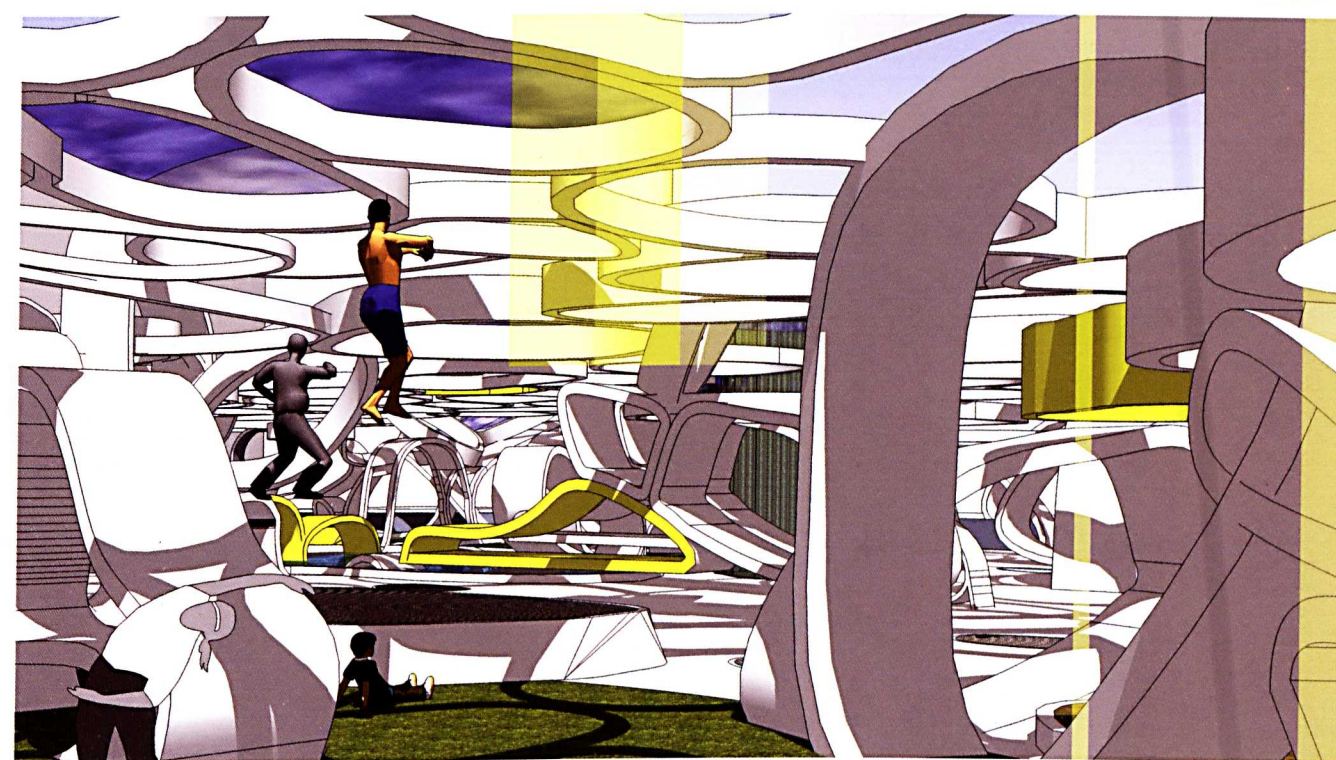
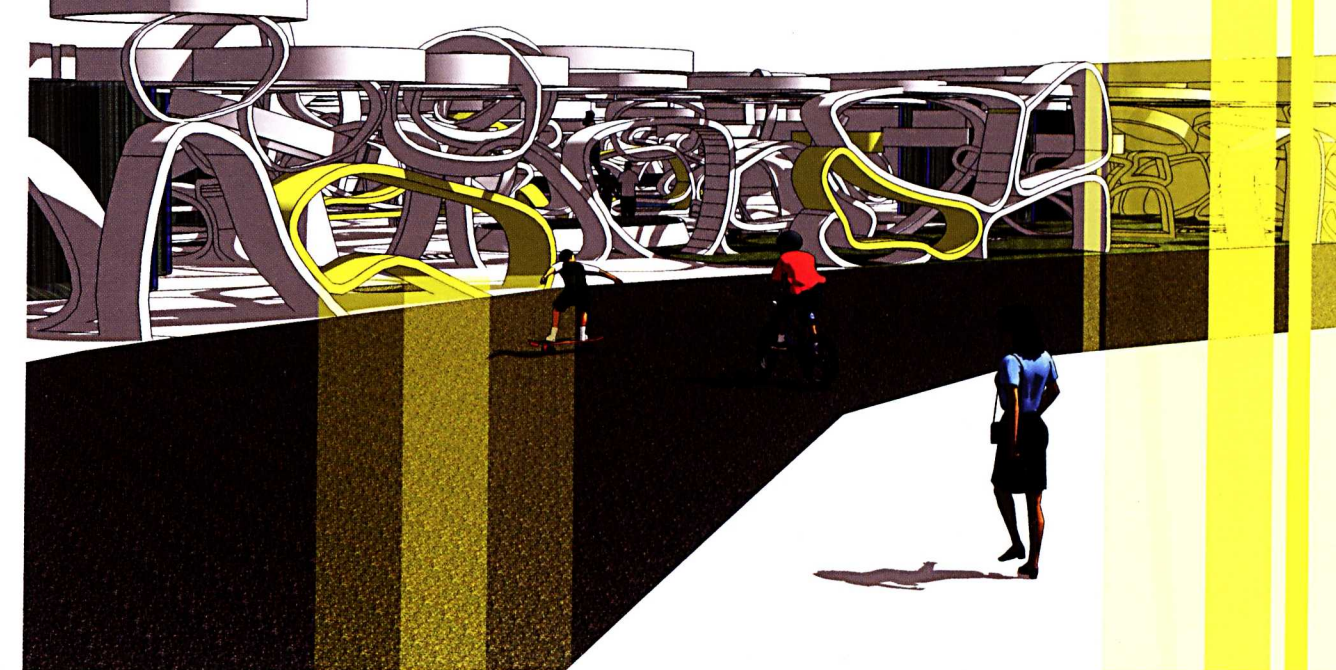
The artefact intends to transform an urban square by a conceptual precept which is in this case buoyancy without the reliance on building forms as objects. It makes a more immediate transformation of the space in relation to its surrounding context.

However, it is questionable if the iconic component that resembles the elasticity of rubber bands is suitable to denote buoyancy. In the overall composition, there is an undeniable impression of buoyancy throughout the urban square. Along with creating this perception, the components also define interesting pockets of spaces throughout the square in the overall composition.



The elastic-like components themselves are of varied benefits to visitors. They can be used as seating, ledges and supports for canopies as and when the situation arises. They also provide ready frames to form cubicles with an added water body for the pleasure and delight of visitors.

The perception of buoyancy further creates a much lighter feel to the square especially in relation to the more robust and monolith-like buildings that surrounds it. Buoyancy therefore is no longer just a matter of perception but also of an evocation on how it makes one feel within it.



■ Huszazaifah Hussin

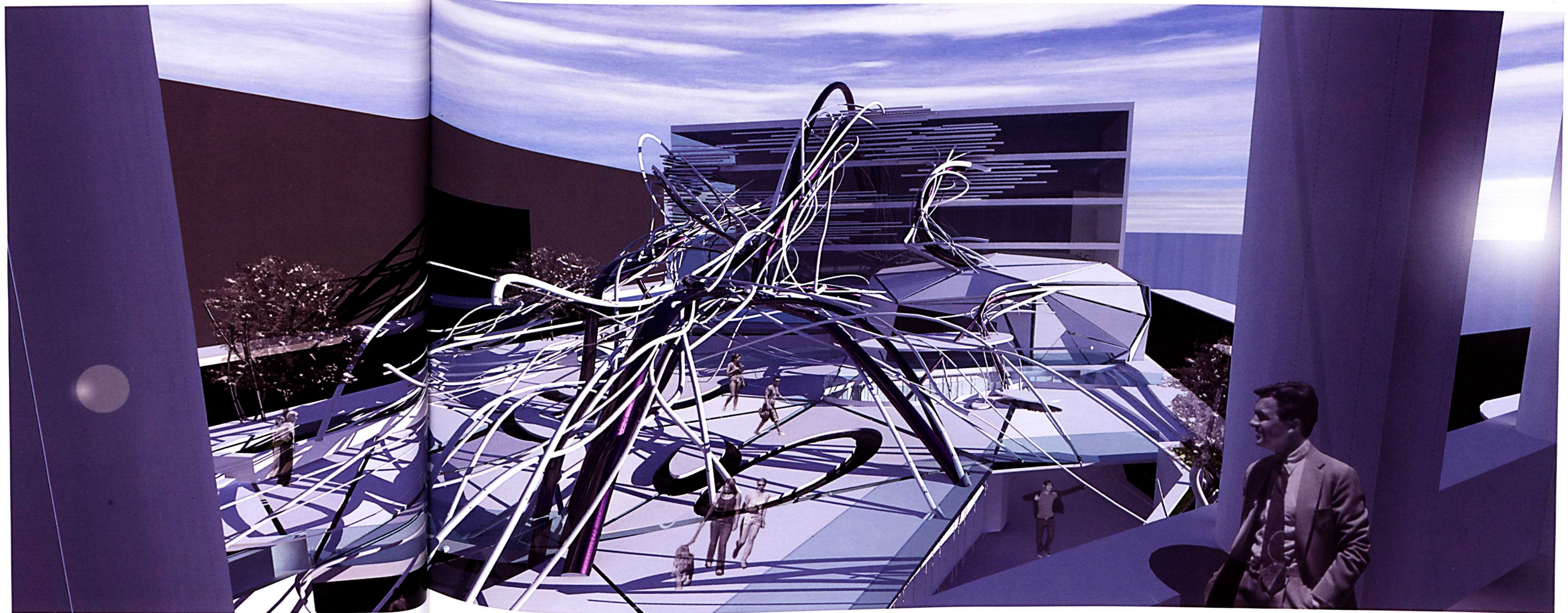
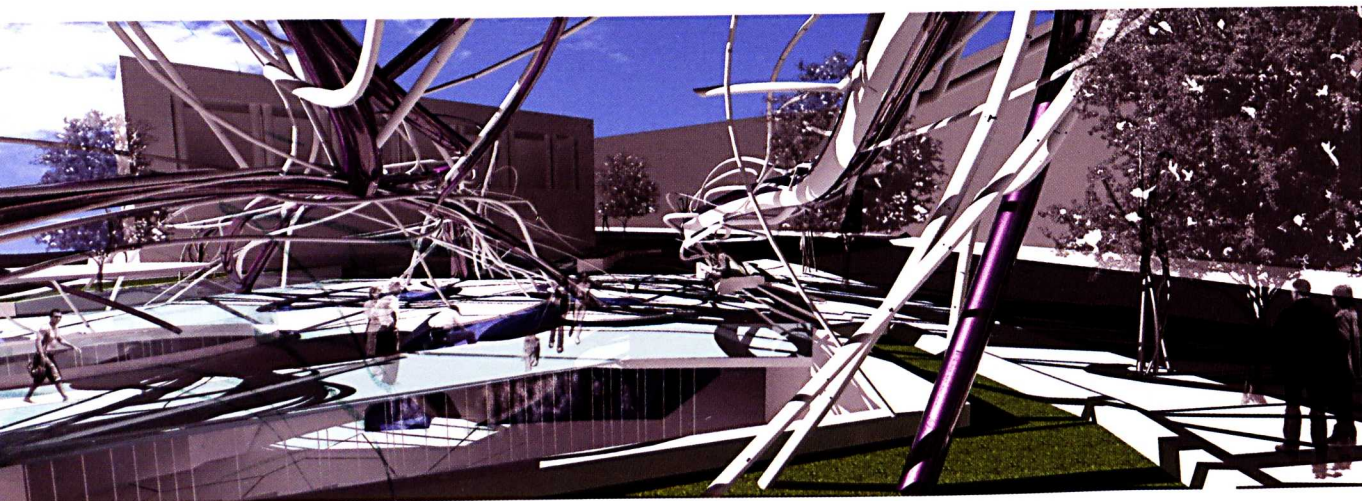


# Flowing Dystrophy

Nik Ariff Azmee & Kalsom Mohamad

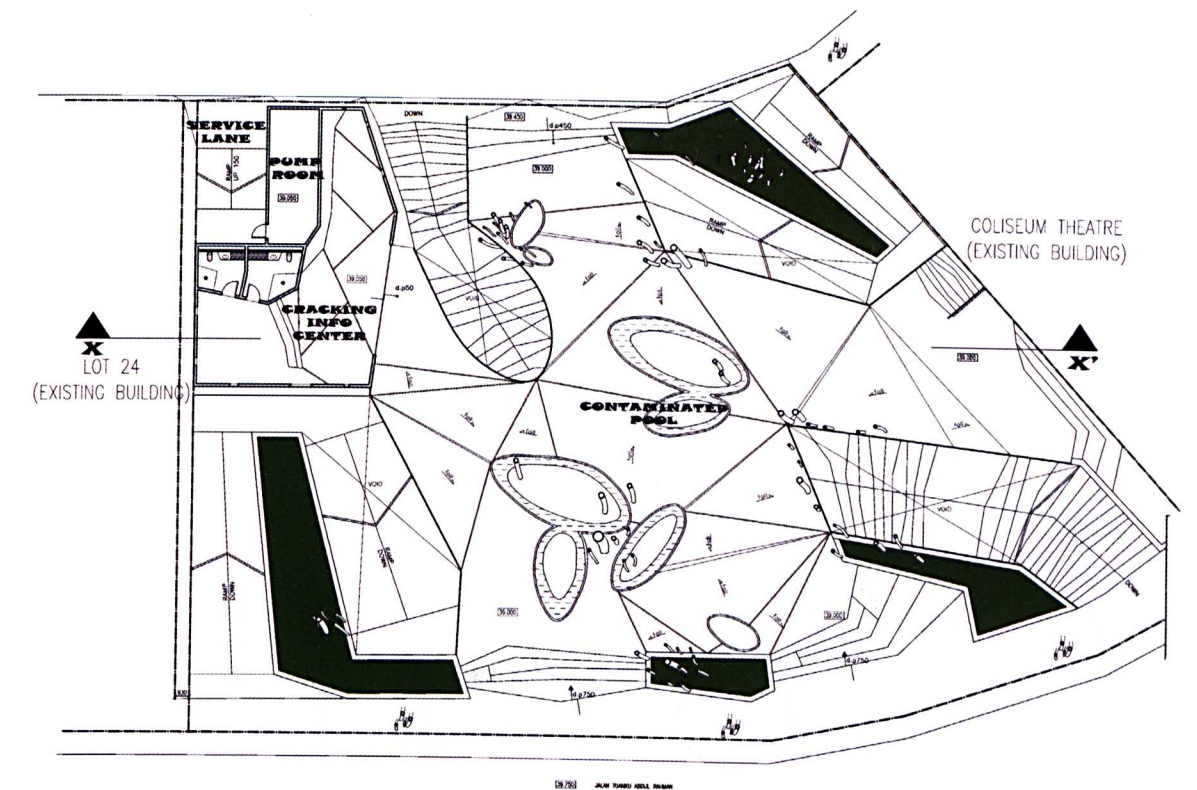
The artefact is developed through the application of the conceptual precept of dystrophy unto an urban space. This excludes the need to create an object such as a building first before applying the concept of dystrophy.

In the absence of any newly made object to undergo dystrophy, the application of dystrophy onto the existing urban fabric continues to be applied to the urban space. The hard-lined rectilinear forms that predominate the surroundings become soft and sinewy forms over all the urban space. Where the existing forms are regular in rigid order or patterns, dystrophy has transformed them into chaotic free flows defining unpredictable spaces around the urban space.



The view of the surrounding environment would also have a vivid change in character when viewed from within the dystrophy. The question then arises as to which is it that is the actual victim of the dystrophy in this design as stated by Edwin Ng Han Hung. As it is the existing urban fabric that has undergone dystrophy and made to appear in a different character when viewed, the existing surrounding seems more likely to be the victim rather than the actual urban space upon which sits the dystrophic artefact.

■ Edwin Ng Han Hung



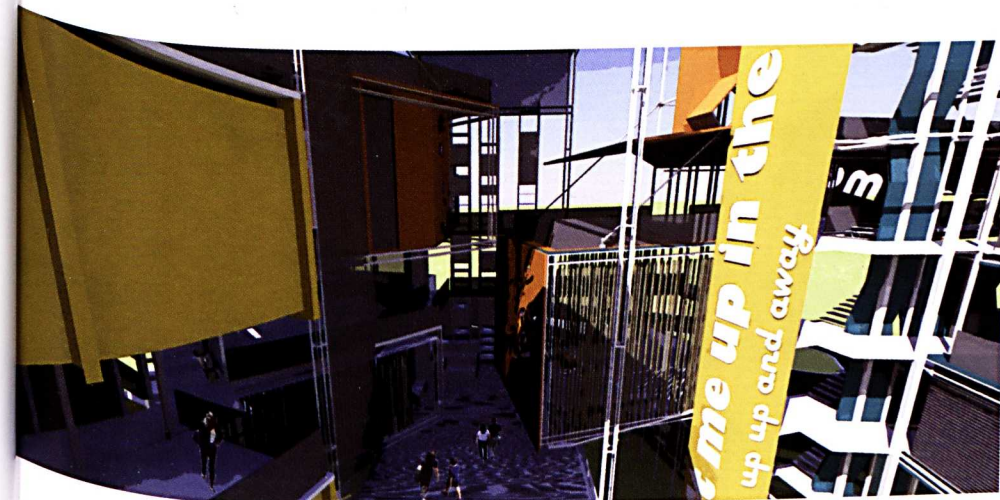
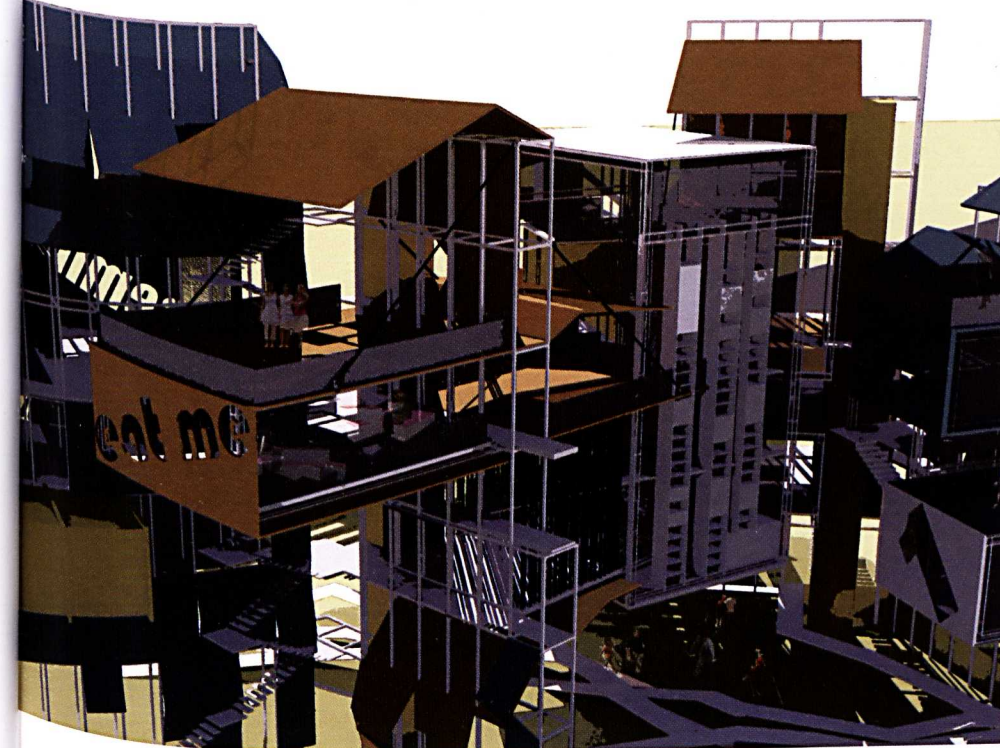
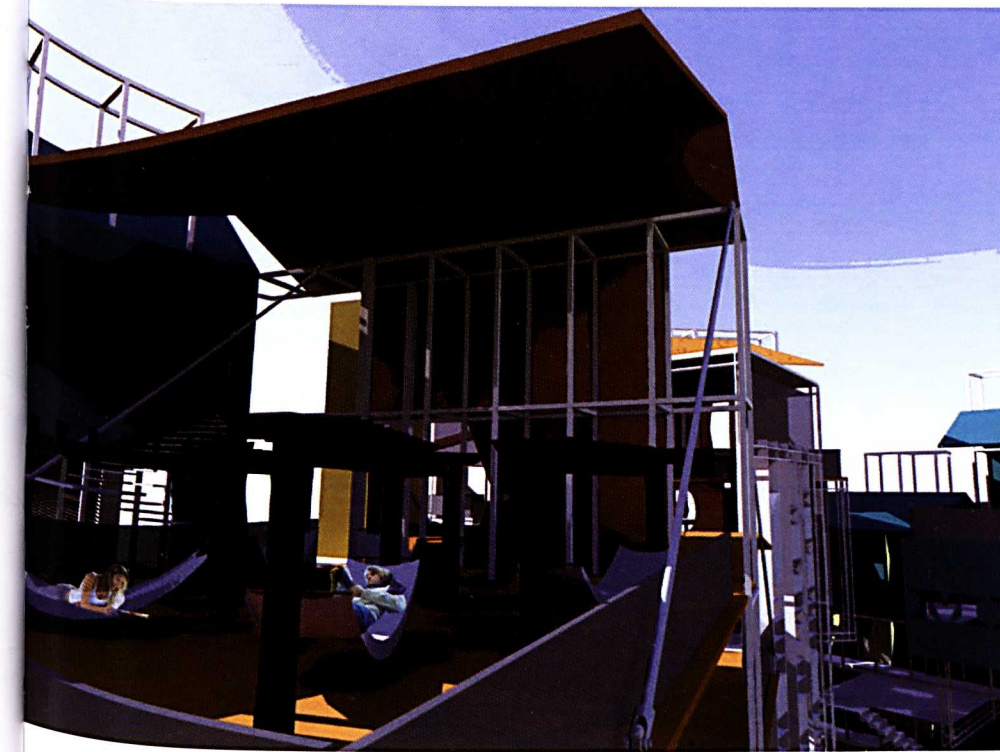
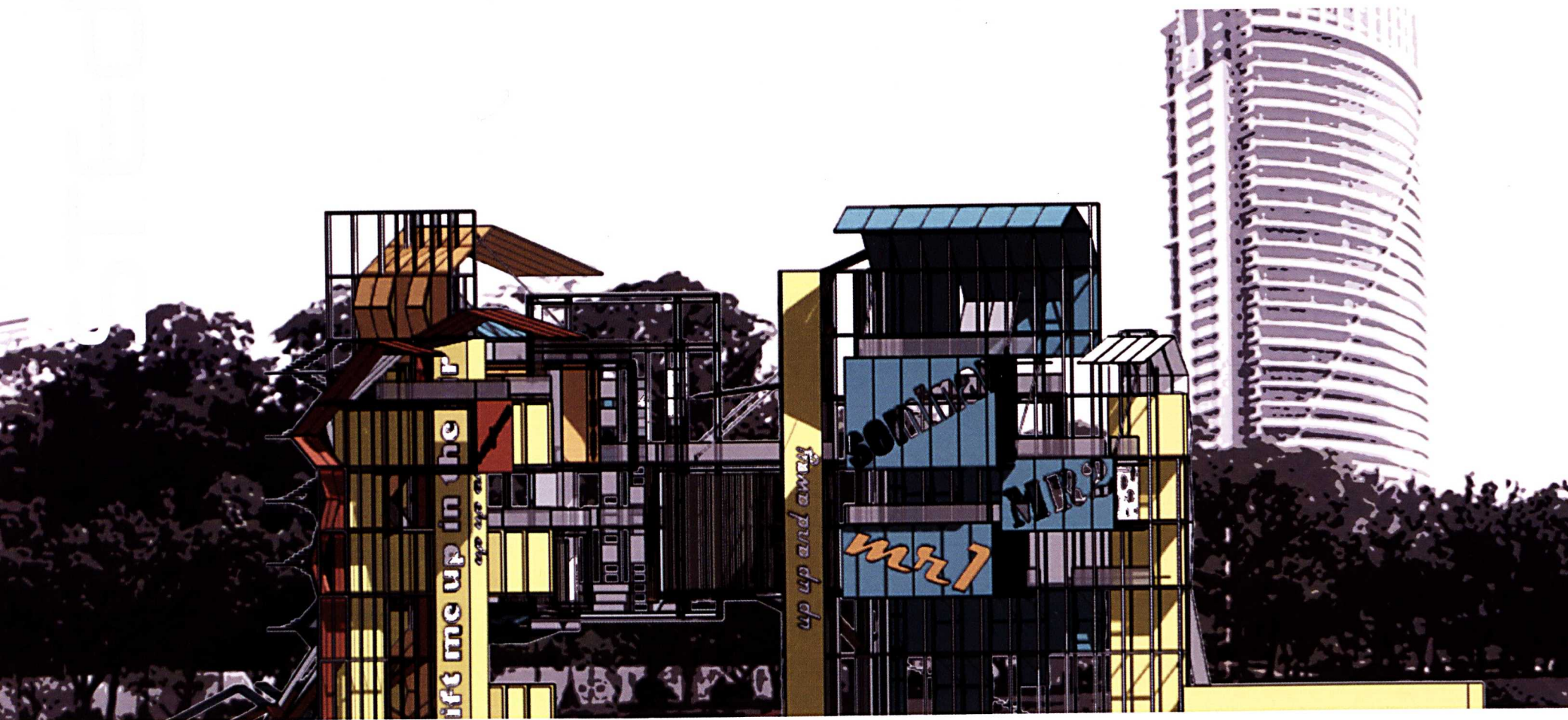


# Nexus

Nik Ariff Azmee & Wan Srihani Wan Mohamed

The artefact is an office for Green Building administrators that is set within an urban lung. The office, however, is set to be the lung itself in that it breathes within its urban settings.

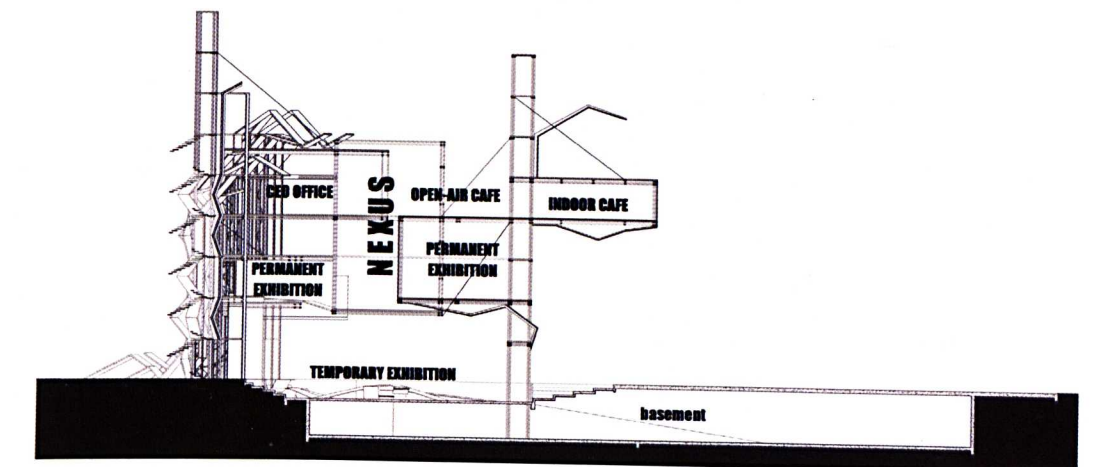
A prominent outcome in trying to achieve this is the reassessment of generic office spaces by recognising the familiar habits that have been formed by their conventional forms. Additionally, Low Ee Sheng encourages newer forms to accommodate these habits or allow new habits to be formed. With this approach, a new structure and environment for working within an office develops, while, paving the way for a newer office form simultaneously.



The artefact begins by establishing an actual structural system that will hold office units to be placed at random. Thus, they open the possibilities of a new office configuration. These units would then be allowed to open itself to the environment as much as possible thereby controlling it as individual rather than as a huge singular mass.

The main structural frame would further accommodate various methods and types of skin for shading and viewing dramatic vistas in response to the surrounding environment. As much as the office units have been designed to 'breathe' by themselves, the overall formal composition suggests they pulsate more due to its erratic facade than it does breathe.

Low Ee Sheng



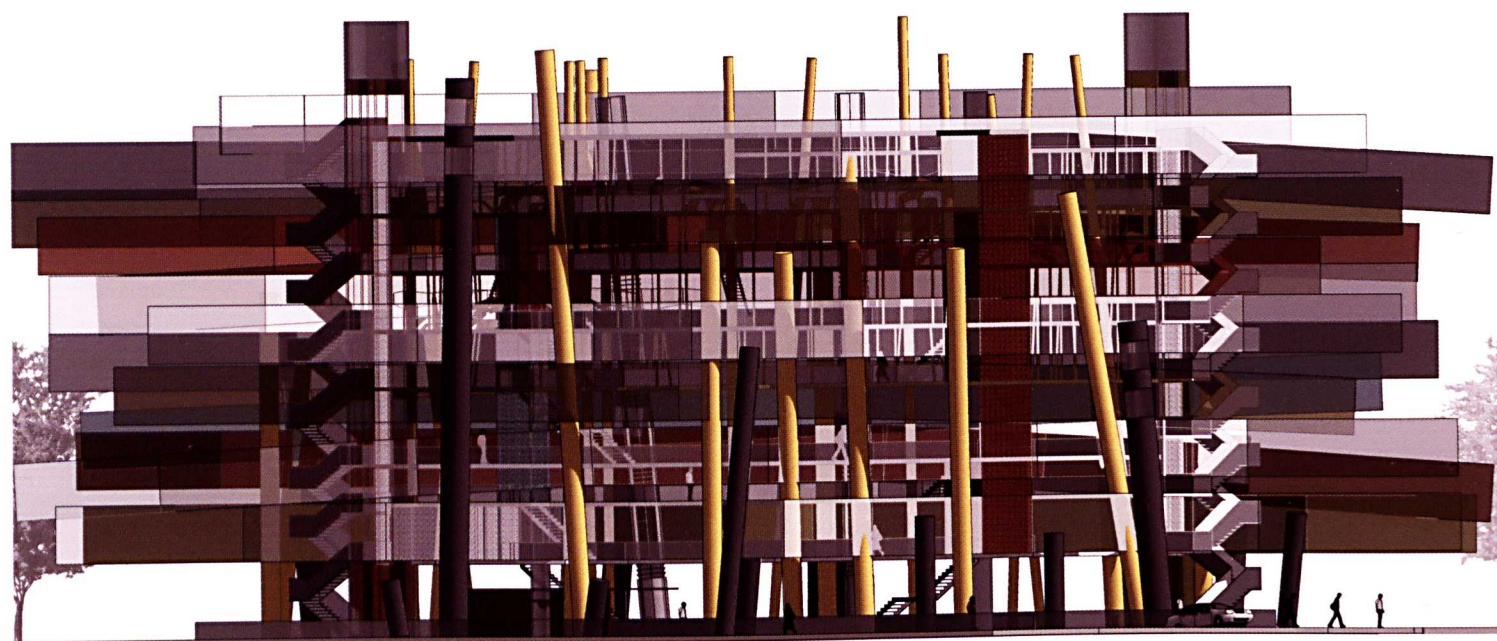
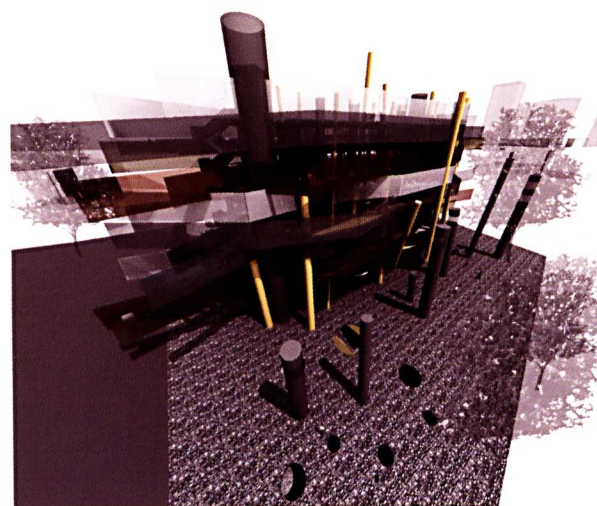


# Breathing Layers

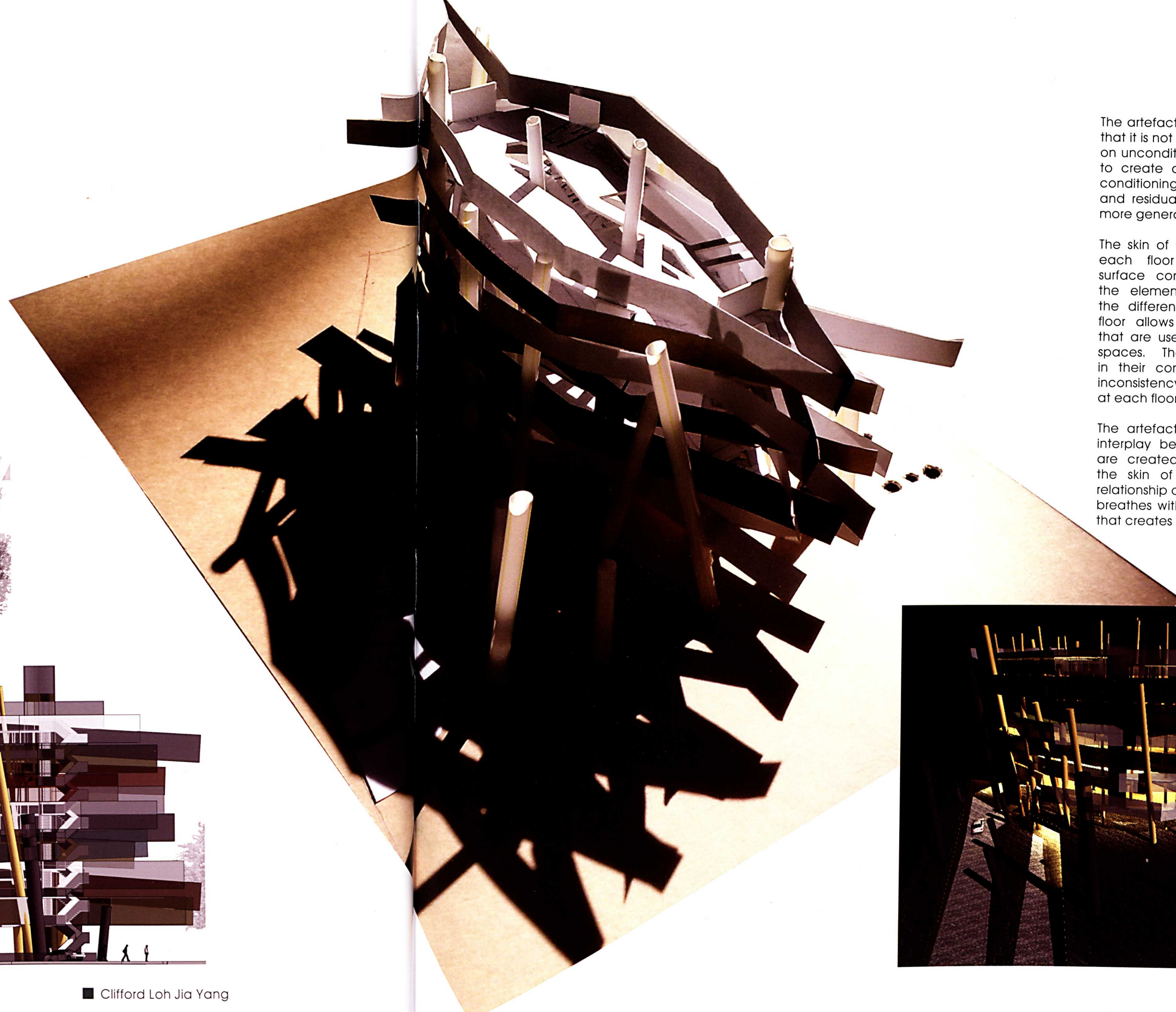
Nik Ariff Azmee & Kalsom Mohamad

The artefact is not so much the placement of a design within an urban lung but more of the design being the urban lung itself. The project is an office unit that is not only placed within an urban breathing space but is more of an office unit that breathes within its urban context.

The most conspicuous step taken to fulfill these objectives is reassessing the generic compartmentalised office unit to allow air flow with minimal vertical planar hindrance. It is not a matter of merely "breaking down the walls" but more of what follows after which is how to replace the functions and necessities of walls without relying on them. These come with a reassessment of the working culture and finding new solutions to old working habits.



■ Clifford Loh Jia Yang



The artefact accepts the stark reality that it is not entirely conducive to rely on unconditioned urban air. It strives to create a balance between air-conditioning for specific task areas and residual air-conditioning for the more general and transitory areas.

The skin of the building is erratic at each floor representing different surface contact and response to the elements. The gaps between the different skin layering of each floor allows for incidental pockets that are used to create ambiguous spaces. They are unpredictable in their configurations due to the inconsistency of where they happen at each floor.

The artefact, therefore, is a design interplay between the spaces that are created within the volume of the skin of the building and the relationship of the spatial volume that breathes within and through the skin that creates it.

